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BULLETIN OF THE ART INSTITUTE OF CHICAGO

FEBRUARY-NINETEEN EIGHTEEN



CECILIAN LACE—EXHIBITION OF OBJECTS LENT BY MISS ELIZABETH MCCORMICK

ISSUED MONTHLY
SEPTEMBER TO MAY

VOLUME XII NUMBER 2

FIFTY CENTS A YEAR
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ENTRANCE TO THE FRANK W. GUNSAULUS HALL

THE ETHICS OF THE "PICTURE TALK"

THERE is no form of art lecture capable of greater value to the interested public than that delivered in the presence of the works under discussion. Here qualities are seen and pointed out rather than described, and here the emphasis can be laid on a statement of the principle governing the manipulation of those qualities—the essential processes of art.

And yet there is no situation in which the lecturer can more easily be tempted from the straight and narrow path of scientific truth than in the gallery talk where the acquiescent pictures seem so ready to corroborate any word he may utter. The exercise of individual taste and the play of individual fancy have a right to play their part in the appreciation of works of art, and something very

like these often stimulates the amateur critic into strange vehemence of statement—either of denunciation or of praise—in channels of purely personal thought whose value for his audience is certainly nothing and may be less.

Now this leads to the single deadly sin of the picture talker—the creation of prejudice. For the essence of the art-lover's position is the attitude of contemplation rather than the attitude of judgment. Art is for our enjoyment, not for our approval. Least of all is its understanding a pastime in which the "game" is to separate in the shortest possible period the largest number of "good" pictures from "bad" ones. Art is rather a heaven-sent means by which we may see the things of our common world through eyes other than our own, and so escape for a while from our own monotonous type of experiences, or, if need be, find ourselves by a view from without. It is like the revelations of our childhood days when we looked at the old familiar world through a bit of colored glass and found it a new strange thing—save that the experience assumes a vast significance when in place of the colored glass, we look through the lens of another personality.

And so, every work of art must be in some way a subtle distortion of nature—a cunning manipulation of appearance; for the perfect counterfeit of nature would convey only the palest message—the world seen, as it were, through windowglass. Now it is precisely the function of the gallery talker to help us to find the artist's angle of vision. The greatest gift he can offer us is to make us sympathetic with the conceptions

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which are new to us. His best means of accomplishing this is to help us to rid ourselves of the films of prejudice through which we all are obliged to some extent to peer.

The critic or "picture talker" must help us to be ready for a variety of messages in a work of art. We know through our experience with comedies and tragedies in literature that art may give many emotions other than easy pleasure. He must help us to know that a picture which may be an indifferent record of the appearance of Provincetown Harbor, may yet be a miracle of loveliness in its design. The gallery lecturer must help us know the profound elation which comes when we discover the tendency toward order where there was apparent chaos, to know that there is a pleasure even in the expectation of that order in the "new, odd huddle of lines" in an unfamiliar work. He must also help us to know that the love of a picture is not always love at first sight; that it is never a love that comes at anyone's bidding—not even at the bidding of a high "authority."

For we cannot receive our esthetic experience second hand. With the open-minded attitude which is ready to accept a "message" from any work however old or however new, there must be combined an insistence upon receiving that message at first hand and for ourselves. The gallery lecturer who in any way attempts to come between us and the superlative delight of growing into the love of a work of art through our growing acquaintance with it, shows us at the start his (or "her") failure to grasp the first essential of leadership in art appreciation.



SKETCH FOR DECORATION—BY JOHN W. NORTON
ALUMNI EXHIBITION

ALUMNI EXHIBITION

WHEN the first exhibition of works by former students and instructors of the Art Institute was planned a year ago, it was conceived as an important Institute affair. Now that the project has been carried out and true values are revealed, it appears clearly in the light of a national event. Architecture, sculpture, painting, the graphic arts and those arts—so vital to the Nation—which lend the touch of the human spirit to industry and gild the settings of our daily lives, all these are shown. There is ground for rejoicing in the fact that the Art Institute has already played so creditable a part in forming the warp and woof of the art-fabric of our Country, and that this school has so richly contributed to one of the greatest of our national assets.



RIVETERS—BY FRED DANA MARSH, ALUMNI EXHIBITION

Among the participants, who were students in the School, are Karl Anderson, George Grey Barnard, George R. Barse, jr., Frederic Clay Bartlett, Franklin Booth, E. Irving Couse, Arthur B. Davies, Oliver Dennett Grover, Jules Guerin, Victor Higgins, Henry Salem Hubbell, John C. Johansen, Evelyn B. Longman, Orson Lowell, Fred Dana Marsh, Lawrence Mazzanovich, Neysa McMein, Charles J. Mulligan, Lawton

Parker, Jane Peterson, Henry R. Poore, Albert Sterner, Gardner Symons, John H. Vanderpoel, Bessie Potter Vonnoh, to mention only a small portion of the well-known names in the catalogue.

Among those not previously mentioned, who have taught in the School are Emil Carlsen, William M. Chase, Ralph Clarkson, Frank Duveneck, Hermon A. MacNeil, Gari Melchers, Albin Polasek, Sorolla, Lorado Taft, and Leonard Volk.



A SHRINE TO ST. ANTHONY—BY VICTOR HIGGINS, ALUMNI EXHIBITION

THE GALLERIES FOR THE MONTH

A GAIN the event which gives to Chicago its yearly opportunity for estimating its standing in the world of sculpture and painting, is at hand. The twenty-second annual exhibition by artists of Chicago and vicinity takes place during February and March. As in France the pressing problems of national defense have not turned the Nation away from its art interests, so it is hoped that in America, and particularly in Chicago, the community may be

sufficiently far-sighted to give that encouragement which means life to art and artists. While this encouragement in its most substantial form implies the expenditure of money by the public, in its essence it means public interest, inquiry, scrutiny. There are among the local painters many whose works repay both, and the citizen who proves his own mental poise by turning a part of his attention to the welfare of art, is at the same time helping to conserve that one



RUGS AND PRINTS IN THE ALUMNI EXHIBITION
LENT BY MARSHALL FIELD & COMPANY

of the resources of the Nation which in wartime is most of all in jeopardy.

Coincident with this exhibition by Chicago artists, there will be held an exhibition by the Chicago Society of Miniature Painters.

Beginning February 2, the Caxton Club will hold an exhibition of mediaeval illustrated manuscripts, to remain for an indefinite period.

During the period from February 18 to March 7, the Print Room will contain an exhibition of drypoints by Walter Tittle.

NOTES

THE ANNUAL MEETINGS—
On January 8 the Annual Meeting of the Governing Members was held. The term of office of Messrs. Arthur T. Aldis, Martin A. Ryerson,

and Howard Shaw expired, and they were re-elected to succeed themselves as Trustees for the ensuing seven years. Mr. Cyrus McCormick was elected Trustee to fill the vacancy caused by the death of Mr. John C. Black, and Mr. Robert Allerton was elected Trustee to fill the vacancy caused by the death of Mr. R. Hall McCormick. The annual reports of the Trustees and of the Treasurer were read at this meeting.

In the report of the Trustees, the general effect upon the Art Institute by conditions due to the War was described. One phase of this influence is shown by the participation of many connected with the Institute in National service. Since April, 1917, one of the Trustees, eight employees, and 140 pupils of the School have gone into the Army or Navy. Another immediate result of the War is an increase in expenses together with a corresponding decrease in receipts. It is earnestly hoped, however, that the problem thus established will be met adequately by the additional funds which interested friends are contributing.

In connection with the problem of carrying the institution through this crisis, a new form of membership was established during the year. This is known as the Sustaining Membership. With the exception of the vote for, and the eligibility of becoming, a Trustee, all privileges of Governing Members are accorded a Sustaining Member.

The Annual Meeting of the Trustees took place on January 10. All officers of the past year were re-elected, and all committees, with but few exceptions, remained unchanged. The annual report of the Director was read.

LECTURES—In his two lectures, "Roots of our architecture in Greece and Rome" and "Roots of our architecture in the Middle Ages," Mr. Rossiter Howard will present a framework for the study of classical and mediaeval architectural styles. Mr. Howard is the Professor of Fine Arts at the University of South Dakota. Dr. James Henry Breasted of the University of Chicago will describe an Egyptian portrait sculptor's studio in the XIV century B. C. as revealed by modern excavations. "Old New England gardens," illustrated by autochrome slides, will be reviewed by Mr. Loring Underwood of Boston. As a landscape architect, Mr. Underwood can offer valuable information for both amateur and professional gardeners, and the quaint charm of gardens famous in history will be described.

BENEFACTORS—Owing to very liberal gifts presented by them, four friends of the Art Institute were named Benefactors during 1917. Mr. and Mrs. Bryan Lathrop gave the Lathrop Collection of Whistler's etchings and lithographs, and Mrs. Lathrop has established the Bryan Lathrop Scholarship with an endowment of twenty thousand dollars.

Mr. and Mrs. William O. Goodman made the gift of a permanent endowment of fifty thousand dollars, the income from which is to be expended for the purchase of American oil paintings.

MEMBER OF STAFF LEAVING FOR FRANCE—Mr. Maurice Block, a member of the staff of the Art Institute, was recently granted leave of absence to en-



INTERIOR OF WINONA SAVINGS BANK, WINONA, MINN.—BY GEORGE W. MAHER
ALUMNI EXHIBITION

gage in Red Cross work. He will now go to France as a member of the Medical Enlisted Reserve Corps, Base Hospital Unit Number 13, of the United States Army.

DEPARTMENT OF MUSEUM INSTRUCTION—During December 1917, 771 adults attended the regular weekly classes. 143 adults came to the Sunday evening classes. In the groups of children from schools and in the Saturday Children's Hour, there were 753. The total attendance was 1,584.

POSTPONEMENT OF EXHIBITION—Owing to the difficulties in transportation, the exhibition by the Painter-Gravers of America, scheduled for January 21, has not arrived. This exhibition will be installed at a later date.



THE ENTOMBMENT—BY ALBERT STERNER
ALUMNI EXHIBITION

THE LIBRARY

DURING the month an important gift of books and pictures was received from Mrs. Sarah E. Raymond Fitzwilliam, a resident of Chicago and for eighteen years superintendent of schools at Bloomington, Illinois. From a large collection the Ryerson Library was privileged to make a selection with the result that no less than 500 volumes, nearly over 100 guidebooks and pamphlets, over 5,000 picture postcards, 132 framed pictures, a quantity of unmounted photographs, as well as a collection of about 1,400 lantern slides will be added to the resources of the library.

Among the most valuable ancient

books received is a well preserved copy of Schedel's *Chronicon Nurembergense*, printed in 1493 by the celebrated Anton Koberger, with over 2,000 woodcuts, many of them by Michael Wolgemut.

Most valuable to art students are the two volumes of large-sized facsimile drawings in color by Hans Holbein of his portraits of persons of the court of Henry the Eighth.

Very interesting and worthy are the large folio volumes of Dom Bernard de Montfaucon's monumental work, *L'Antiquité expliquée et représentée en figures*, in fifteen volumes including the supplement, printed 1719-1724.

Another of the more ancient works is Lodge's *Collection of illustrious portraits engraved from original paintings*, in four volumes. Those who seek for original costumes and monuments will not fail to consult Montanus' *Embassies to China*, printed in 1671, whose value is indicated by the fact that it was published when China had almost no contact with the Western world.

To these must be added a copy of Asher Benjamin's *American builder's companion or System of architecture*, printed in 1827.

More modern works are Norroena, in fifteen volumes, containing Scandinavian and Teutonic tales of mythology and sagas, with illustrations. The Royal Shakespearean Society's Shakespeare gallery (Irving-Booth series) in ten portfolios will most ably supplement the much-read copies of the works of the great dramatist. There is also a set of Captain F. Brinkley's authoritative *Oriental series: Japan and China*.

The already large collection of Spanish

works in the Library has been still further increased through the generosity of Mr. J. C. Cebrian of San Francisco, by thirty-three volumes and nine pamphlets on Spanish art and archeology. Prominently among these figure twenty-two volumes of *Boletins de la Sociedad Española de Excursiones*, of Madrid which contain a profusely illustrated report of a most enthusiastic archeological and artistic movement in Spain.

The *Catálogo de la exposición de tejidos Españoles*, showing, as it does, wonderful reproductions of Spanish fabrics of the period prior to the introduction of the Jacquard loom, will appeal to those interested in developing the designing of textiles in America.

The splendid biographies of the 17th century painter Juan de Valdés Leal by José Gestoso and A. de Beruete y Moret, fill a distinct niche in that department, as does also the fine *Album de la exposición de mobiliario Español* add attractiveness to the furniture collection.



"NOW, ALL TOGETHER"—BY D. R. FITZPATRICK
ALUMNI EXHIBITION

LECTURES

FOR MEMBERS AND STUDENTS—FULLERTON MEMORIAL HALL, TUESDAYS AT 3:30

MONDAYS AND FRIDAYS AT 4 P. M. OTHER DAYS, AT 3:30 P. M.

NEARLY ALL ILLUSTRATED BY STEREOPTICON OR OTHERWISE

February

1 Fri.	Charles Francis Browne.	English: Later period.
5 Tues.	Rossiter Howard.	Roots of our architecture in Greece and Rome.
8 Fri.	Charles Francis Browne.	Scottish painting.
12 Tues.	Rossiter Howard.	Roots of our architecture in the middle Ages.
15 Fri.	Charles Francis Browne.	Dutch painting.
19 Tues.	Dr. James H. Breasted.	The discovery of an Egyptian portrait sculptor's studio of the fourteenth century, B. C.
22 Fri.	Holiday.	
26 Tues.	Loring Underwood.	Old New England gardens.



OCTOBER—BY EMIL CARLSEN, ALUMNI EXHIBITION

March

1 Fri.	Charles Francis Browne.	German painting.
5 Tues.	Charles T. Carruth.	Il Beato Angelico.
8 Fri.	Charles Francis Browne.	Other European schools.
11 Mon.	Thomas E. Tallmadge.	The Classic style, Greece.
12 Tues.	Joseph Pennell.	Whistler.
15 Fri.	Charles Francis Browne.	American: Early.
18 Mon.	Thomas E. Tallmadge.	The Classic style, Rome.
19 Tues.	Joseph Pennell.	Lithography—with demonstrations.
22 Fri.	Charles Francis Browne.	American painters abroad.
25 Mon.	Thomas E. Tallmadge.	Early Christian and Byzantine styles.
26 Tues.	John Calvin Ferguson, Ph. D.	The Chinese conception of art.
28 Thurs.	John Calvin Ferguson, Ph. D.	The plastic arts in China.
29 Fri.	Charles Francis Browne.	American painters at home.



MOONLIGHT AND MIST—BY ADOLPH R. SHULZ, ALUMNI EXHIBITION

EXHIBITIONS

January 8—February 7, inclusive—The Art Institute of Chicago Alumni Exhibition.

February 2 for an indefinite period—Exhibition of mediaeval illuminated manuscripts on vellum, under the auspices of the Caxton Club.

February 14—March 17, inclusive—(1) Twenty-second annual exhibition of works by artists of Chicago and vicinity.

(2) Exhibition by the Chicago Society of Miniature Painters.

February 18—March 7, inclusive—Exhibition of etchings by Walter Tittle.

March 11—March 26, inclusive—Exhibition of drawings and lithographs by Joseph Pennell.

March 22—May 1, inclusive—Architectural Exhibition.

March 25—May 1, inclusive—(1) Eighth annual exhibition of American etchings, under the management of the Chicago Society of Etchers.

(2) Exhibition of paintings by Leon Dabo.

(3) Exhibition of paintings by Mabel Key.

Exhibitions of paintings by Will Howe Foote and Frank V. Dudley, and exhibition of lithographs and woodcuts by Birger Sandzén. Dates to be announced later.



ALUMNI EXHIBITION—INSTALLATION IN GALLERY 50

LECTURES ON PAINTING

Charles Francis Browne, painter, Chicago—"Modern schools." Twelve lectures, illustrated by the stereopticon. This course which began January 4, is given Friday afternoons at 4 o'clock.

LECTURES ON ARCHITECTURE

Thomas Eddy Tallmadge, architect, Chicago—"The great architectural styles." Eight lectures, illustrated by the stereopticon, beginning March 11. Monday afternoons at 4 o'clock.

SCAMMON LECTURES

John Calvin Ferguson, Ph. D., of Peking, China, Counsellor of the Department of State, will deliver the Scammon Lectures for 1917-18. Six lectures, illustrated by the stereopticon, beginning March 26. Tuesdays and Thursdays at 3:30 p. m. The general subject for this course will be "Outlines of Chinese art."

SUNDAY CONCERTS

Concerts are given in Fullerton Hall every Sunday afternoon at 3 and 4:15 o'clock. These concerts are each one hour in length.

Opera concerts are given in Fullerton Hall every Sunday evening at 8 o'clock. The first of this series, which will continue throughout the winter season, was given November 4, 1917.

Admission to Fullerton Hall, afternoon 10 cents; evening 25 cents.



FURNITURE IN THE ALUMNI EXHIBITION—LENT BY THE TOBEY FURNITURE CO.

NEW LIFE MEMBERS

Ambler, Frank W.
 Black, Dr. Arthur D.
 Byrne, Mrs. Chas. E.
 Edwards, Mrs. James A.
 Hawkes, Benj. C.
 Hoffmann, Frank H.
 Jones, Mrs. Grace Bowman
 Kinney, Mrs. Frank Wesley

Krost, Dr. Robert A.
 Lobdell, Mrs. Harry H.
 Lyndon, George W.
 Neu, Mrs. Anna M.
 Pfaelzer, David
 Rubovits, Miss Dorothy F.
 Schmitt, Mrs. Anthony

Templeton, Herbert
 Templeton, Walter B.
 Thayer, Miss Anna Whiting
 Tobias, Mrs. C. H.
 Van Buskirk, Jesse
 Walker, Miss Nellie V.
 Ware, John Angus

NEW SUSTAINING MEMBERS

Allerton, Mrs. S. W.
 Avery, Sewell L.
 Beidler, Augustus F.
 Bradley, John Dorr
 Clark, George M.
 Drake, Lauren J.
 Hay, Mrs. William Sherman

Hinde, Thomas W.
 Huey, Arthur S.
 Keller, Theodore C.
 Kent, Mrs. Virginia J.
 McVoy, E. J.
 Madlener, Mrs. Alfred F.

Page, Mrs. Florence T.
 Rudolph, Franklin
 Schmidt, Dr. Otto L.
 Sherman, J. M.
 Tuthill, Wm. H.
 Wilson, John P.

NEW GOVERNING MEMBER

Folds, Chas. W.

NEW GOVERNING LIFE MEMBERS

Kuppenheimer, Louis B.
 McCormick, Robert H.

Neilson, Mrs. Francis
 Thorne, Robert J.

Warner, Ezra J.

ACCESSIONS TO THE LIBRARY

The following books are among those added during December:

- Abizanda y Broto, Manuel.—Documentos para la historia artistica y literaria de Aragón. Siglo XVI. 1915.
- Amador de los Rios, Rodrigo.—El anfiteatro de Itálica. 1916.
- Archivo de arte Valenciano, 1915-1916. 1915-1916.
- L'Arte, v. 1-15, 1898-1912. 1898-1912.
- Artiñano, Pedro de.—Catálogo de la exposición de tejidos Españoles anteriores a la introducción del Jacquard. n. d.
- Astle, Thomas.—Origin and progress of writing. 1784.
- Benjamin, Asher.—The American builder's companion; or, A system of architecture. 1827.
- Beruete y Moret, A. de.—Valdés Leal. 1911.
- Brinkley, F.—Japan & China. History, arts and literature. Oriental series. 1901-1902.
- Bergh, A. E.—The Opera. 4v. 1910.
- Camden, William.—Britain. 1610.
- Chamberlaine, John.—Imitations of original drawings by Hans Holbein. 2v. 1792-1795.
- Chatfield-Taylor, H. C.—Chicago. Drawings by L. C. Hornby. 1917.
- Cousins, Frank & Riley, P. M.—Woodcarver of Salem. 1916.
- Cowan, Samuel.—The Royal House of Stuart. 2v. 1908.
- Cust, Lionel.—Notes on the authentic portraits of Mary, Queen of Scots. 1903.
- Ebhardt, Bodo.—Deutsche Burgen. 1902.
- Exposición de mobiliario Español de los siglos XV-XVI y primera mitad del XVII. 1912.
- García de Quevedo, E.—Exposición de arte retrospectivo de Burgos. 1912.
- Gestoso y Pérez, José.—Biografía del pintor Sevillano, Juan de Valdés Leal. 1917.
- Hood, Jennings & Young, C. J.—American orders and societies and their decorations. 1917.
- Jackson, T. J.—Byzantine and Romanesque architecture. 2v. 1913.
- Knight, Charles.—Gallery of portraits with memoirs. 7v. 1833-1837.
- Knight, Charles.—London. 6v. 1841-1844.
- The Koran. Tr. by G. Sale. 1878.
- Kunz, G. F.—Ivory and the elephant in art, in archaeology, and in science. 1916.
- Lampérez y Romea, Vicente.—Las ciudades Españolas y su arquitectura municipal. 1917.
- Lampérez y Romea, Vicente.—Los mendoza del siglo XV y el castillo del real de Manzanares. 1916.
- Lodge, Edmund.—Portraits of illustrious personages of Great Britain. 4v. 1821-1829.
- Lorrain, Claude.—Liber Veritatis. 3v. 1777-1819.
- Luther Burbank society.—Luther Burbank. His methods and discoveries and their practical application. 12v. 1914-1915.
- Mallorca, artistica, arqueologica, monumental. 1904.
- Masson, Frédéric.—Joséphine, empress and queen. 1899.
- Mebes, Paul.—Um 1800. Architektur und handwerk im letzten jahrhundert ihrer traditionellen entwicklung. 1908.
- Meyrick, S. R. & Smith, C. H.—Costume of the original inhabitants of the British Islands. 1815.
- Michaud, J. F.—History of the Crusades, illustrated by Gustave Doré. 2v. n. d.
- Montanus, Arnoldus (tr. John Ogilby)—Atlas Chinensis: a relation of remarkable passages in two embassies from the East India company to the Vice-roy Singlamong ... and to Konchi, emperor of China & East Tartary. 1671.
- Montfaucon, Bernard de.—L'Antiquité expliquée et représentée en figures. 10v. Supplément. 5v. 1719-1724.
- Morris, William.—The life and death of Jason. Decorated by Maxwell Armfield. 1917.
- Norroena society.—Flatey book. 1906.
- Norroena.—The history and romance of Northern Europe. 15v. 1916.
- Phillpotts, Eden.—The girl and the faun. Illustrated by Frank Brangwyn. 1917.
- Rappoport, A. S.—Famous artists and their models. 1913.
- Rappoport, A. S.—Home life in Russia. 1913.
- Schedel, H.—Chronicon Nurembergense. 1493.
- Scheffer, John.—History of Lapland. 1674.
- The Shakespeare gallery. (Irving-Booth series) 2v. 1908.
- Sociedad Española de excursiones.—Boletín. Arte—Arqueología—Historia. Años I-XXII. 1893-1914.

Solon, L. M.—The art of the old English potter. 1883.

Stothard, C. A.—Monumental effigies of Great Britain. 1876.

Tarbell, I. M.—Life of Abraham Lincoln. 4v. 1913.

Tormo, Elias.—En las descalzas reales. Estudios historicos, iconograficos y artisticos. 1915-1917.

Tormo, Elias.—Las viejas series icónicas de los reyes de España. 1917.

Universal classic manuscripts. Editorial notes...by George F. Warner. n. d.

Verona-Museo civico.—Madonna Verona. v. 1-7, 1907-1913. 1907-1913.

Wallace, Sir D. McK.—Russia. 1913.

Walton, William.—The army and navy of the United States from the period of the Revolution to the present day. 2v. 1889-1895.

Zuazo y Palacios, Julian.—Meca. 1916.

ATTENDANCE

MUSEUM—The number of visitors at the museum during December, 1917, was as follows:

		Average
5 Sundays	21,371	4,274
10 other free days	28,666	2,866
16 pay days	7,225	451
Total	57,262	

LIBRARY—The number of visitors in the Ryerson Library during December, 1917, was as follows:

Day attendance	
Students	3,559
Consulting visitors	1,786
Sunday attendance	828
Evening attendance	451
Total	6,624

SCHOOL—The attendance in the School during December, 1917, was as follows:

Day School	Men	Women	Total
Academic	160	259	419
Designing	12	59	71
Normal	2	53	55
Modeling	10	23	33
Juvenile	110	234	344
Ceramic		14	14
Pottery		18	18
Architecture	80	2	82
Applied Design		7	7
Saturday Normal		26	26
Costume Design		6	6

Evening School	374	701	1,075
	287	144	431

In to classes	661	845	1,506
	36	64	100

Corrected Total	625	781	1,406
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LECTURES—The attendance at lectures and entertainments held in Fullerton Memorial Hall during December, 1917, was as follows:

5 lectures to members and students	1,170
8 Sunday afternoon concerts	2,846
4 Sunday evening concerts	1,098
2 Student entertainments	214
1 Orchestral Concert	379

20

5,707

THE ART INSTITUTE OF CHICAGO A MUSEUM AND SCHOOL OF ART

OFFICERS

President	CHARLES L. HUTCHINSON
Vice-Presidents	{ MARTIN A. RYERSON FRANK G. LOGAN
Treasurer	ERNEST A. HAMILL
Business Manager	NEWTON H. CARPENTER
Secretary	WILLIAM F. TUTTLE
Manager of the Membership Department	GUY U. YOUNG
Membership Clerk	GRACE M. WILLIAMS
Director	GEORGE W. EGGERS
Curator of Decorative Arts	B. BENNETT
Curator of Exhibitions	CHARLES H. BURKHOLDER
Curator of the Buckingham Prints	FREDERICK W. GOOKIN
Librarian	SARAH L. MITCHELL
Dean of the School	THEODORE J. KEANE
Head of Extension Department	ROSS CRANE
Registrar	FANNY J. KENDALL

The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 5:30; Sundays from 12:15 to 9 p. m. Admission is free at all times, to members and their families and to public school teachers and pupils, and to all upon Wednesdays, Saturdays, Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of \$10 a year. Sustaining Members pay \$25 or more a year. Life Members pay \$100 and are thenceforth exempt from dues. Governing Members pay \$100 upon election and \$25 a year thereafter. Upon the payment of \$400 Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested, and the income only is expended. Benefactors are persons who have contributed \$25,000 or more.

All members are entitled, with their families and non-resident visiting friends, to the use of the Ryerson (art) Library and admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, with the exception of the Sunday concerts, to which a small fee is charged.

The School includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information and circulars of instruction may be obtained of the School Registrar.

MUSEUM INSTRUCTION DEPARTMENT

Visitors desiring to see the collection under guidance may make appointments with Mrs. Hall or Miss Parker in Gallery 16.

Terms: One dollar per hour for four persons or less. For groups of more than four, 25¢ a person; clubs of less than forty, \$4; of over forty, \$10. Instruction in the regular weekly classes, \$3 for twelve lessons; no single tickets. Groups from schools, \$2. Time limit for all classes: one and one-half hours.

LIBRARY

The Ryerson Library, containing about 11,000 volumes, 33,000 photographs, and 15,000 lantern slides on art and travel, and the Burnham Library, containing about 2,000 volumes on architecture, are open every week day, 9 to 5:30; Sundays, 2 to 8 P. M., and Monday, Wednesday, and Friday evenings until 9:30. The collections of photographs and lantern slides are available as loans. A room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to give any desired assistance.

PUBLICATIONS

General Catalogue of Paintings, Sculpture and other Objects in the Museum, 216 pages and 48 illustrations	25c
Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other collections, by Alfred Emerson	
Part I. Oriental and Early Greek Art	25c
Part II. Early Greek Sculpture	25c
Catalogue of Etchings and Drawings by Charles Meryon. Howard Mansfield Collection	25c
Catalogue of Etchings by Joseph Pennell. Joseph Brooks Fair Collection	25c
Catalogue of Etchings by Anders Zorn. Wallace L. DeWolf Collection	25c
Catalogues of current exhibitions	5 to 50c

BULLETIN

The Bulletin is published nine times a year, monthly from January to May and from September to January. The Bulletin is sent regularly to all members; to others the price is 10c a copy, 50c a year postpaid.

REPRODUCTIONS FOR SALE

Color prints of paintings belonging to the Museum (36 subjects at 35c. each, 8c. extra for mailing), photographs by the Museum photographer, and postcards (16 subjects in colors at 2 for 5c. and 225 subjects in one color at 1c. each) are on sale. Reproductions by various art publishing companies are also available. An illustrated price list will be sent on application.

COPYING

Requests for permits to copy and to photograph in the museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

LUNCH ROOM

A lunch room located on the ground floor is open from 11:45 a. m. to 1:30 p. m.

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